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are looking in upon a charming scene in domestic life, full of tenderness and sympathetic quality.

There are other pictures of interest in this first gallery; the famous "Wages of War," by Henry Peters Gray, painted for the old Art Union; a portrait of Alexander Hamilton, by Colonel John Trumbull; a portrait of David Sears, Esq., by Gilbert Charles Stuart; a "portrait of the Honorable Miss Carew," by Sir Joshua Reynolds, and many works attributed to various prominent masters of different periods.

All the pictures in the second Eastern Gallery belong to the Metropolitan museum, and the larger part of them are by old Dutch and Flemish masters, though the old French, Spanish and Italian schools are represented. Among the pictures here, one of the most interesting is the "Visit of the Infant St. John to the Infant Jesus," by Jacob Jordaens, a remarkable production in composition, color and *chiaroscuro*. All the lines in the picture, as well as the lights and colors, lead the eyes of the observer to the central figures at once, while we become familiar with the remainder of the figures as related to those in the foreground. The infant Jesus, a chubby, healthy-looking Dutch child, stands upon a globe, with his heel crushing the head of a serpent, according to the prophecy. The infant St. John is seated upon a lamb. Joseph, Mary, Elizabeth and others are gathered around in attitudes so natural that one may easily realize the possibility of such a scene, barring a few of the religious elements. There is also an excellent head by Greuze, a "Study for a Head in 'the Father's Curse.'" The expression of the charmingly painted face is an interesting study; the rich red-brown hair reminds us of Titian. There is the head of an old woman, "Hille Bobbe von Haarlem," by Franz Hals, painted in the broad, sketchy manner characteristic of some of his ale-house studies—which are among the strongest, though not the best, of his pictures. There is a small Wouvermans, "The Halt;" "A Marriage Festival," by David Teniers; a portrait of a Dutch Burgomaster, by Van der Helst, and there are examples or representations of the works of Jan Van Goyen, Adrian and Izaak Van Ostade, Jan Van Huysum, Jan and Pieter Breughel, Gerard Terberg, Gaspard De Crayer, Franz Snyders, Willem Van Mieris, Casper Netscher, Anton Van Dyck, Solomon Ruysdael, Meindert Hobbema, Roger Van der Weyden, Johannes Fyt, Aart de Gelder, Jan Steen, and many others of the old Netherlandish masters. In one end of the gallery, hangs a large painting attributed to Rubens, "Return of the Holy Family from Egypt," in which Joseph and Mary and the young Jesus, nearly life size, are in the foreground coming toward the spectator, while above, God the father, represented by a dishevelled old man in the clouds, watches over them on their journey.

Some of the oldest pictures of the Flemish and German schools of the fifteenth century, painted for the most part upon panels, are grotesque and ludicrous in the extreme, though they are interesting as recording the condition of art at the period of their production.

To the majority of visitors to the Museum, it is probable that the modern paintings, in the Western Galleries, will be much more interesting than the collection of "Old Masters." In another issue of THE ART UNION, the modern pictures now on exhibition will be considered.

## PICTURES IN MADRID.

### A LOOK INTO THE PRADO GALLERY.

THE traveler who intends to pass any of the winter months—or even the late autumn or early spring in Madrid, should be forewarned of the sudden changes of climate to which the city is liable. Situated in the midst of a great upland plain nearly 3000 feet above the sea, having on the north a sterile, mountainous country, and towards the south gradually descending ridges which end in the sunny slopes of Andalusia, the unwary visitor may in the morning be basking in the soft, balmy air and sun of the south, and in an hour be chilled to the heart by a sharp, cold wind from the icy north. The citizens generally wear cloaks, which they throw over their shoulders with a grand air, and when the air is wintry they bring the folds over the mouth and nose. This habit gives to many of them the look of conspirators or assassins, their dark gleaming eyes being the only features visible. The women have no such protection and are yet more robust than the men, perhaps from their habit of breathing freely of the bracing air.

In Madrid, the great attraction to the artist is the gallery of the Prado. This is the only large and general collection in Spain, and is a magnificent one indeed, embracing fine examples of all the schools of Europe. It is not, however, rich in works of the early Spanish artists, whose efforts, based chiefly on an imitation of the Flemish or Italian schools, must be sought for in the older cities, as Valladolid, Seville, Valencia, Granada, etc. With all the extensive and choice examples of the Dutch, Flemish and Italian schools, the chief glory of the Madrid gallery is its noble collection of masterpieces by Velasquez, there being sixty of his pictures, among which are a variety of his brilliant portraits and nearly all of his great figure compositions. There are also a number of admirable examples of Murillo, though to form a just idea of the genius of this great Spaniard, it is necessary to visit Seville, where, in the Academy of St. Fernando, in the chapel of the Caridad and the cathedral, are preserved a number of his masterpieces. Though the unique feature of the Madrid gallery is its possession of so many important pictures by Velasquez, rendering it the only place to form a just idea of this master's powers, yet, even without them, the collection would hold a very high rank, as, with them, it holds the highest place among the galleries of Europe. For example, there are more than forty pictures by Rubens, among them some of the richest and best of his productions. Vandyck is well represented, having twenty pictures, mostly portraits, and some of them of rare excellence. The portraits of Antonio Moro are only to be completely studied here. His truthful and exact rendering of character, his forcible modeling and his rigorously precise and elaborately finished costumes, faithful in all their details, give a certain air of reality and individuality to his portraits, very interesting to the student of history, as well as to the artist.

The gallery is wonderfully rich, too, in the Italian schools of the best period. Raphael has several master-

pieces:—the great "Spasimo de Sicilia," and the beautiful "Madonna del Pesce"—one of his noblest and loveliest works. Wilkie used to linger a long time before this picture, and declared that "of all the pictures in the Escorial, none is more beautiful or more striking. There mind and intelligence take the first rank. The coloring (and for color, scarce anything is finer) is just what color should be, an accessory to the intellectual objects of the picture. The head and neck of the angel may be considered to realize the beau ideal of the supposed art of the Greeks." The famous holy family known as "The Pearl" is of great fame, and one of Raphael's most elaborate and beautiful compositions. Two other, similar subjects, are richer in tone and more agreeable in manner of painting; especially noticeable in this regard is the "Madonna of the Rose," which has great sweetness of expression and much refined and tender beauty in the countenance. But there is hardly a work of Raphael more fascinating than the small cabinet group called "The Holy Family of the Lamb." There is more than usual of a certain naturalistic feeling, a simplicity and freshness of expression which wins and holds your affections. The lines of composition are full of grace, the draperies are pleasing, broadly treated and painted with decision. The very heart of Raphael lives in this exquisitely pure and precious gem of sacred art!

Our American artists, and the English as well, who study in Madrid, are generally more enamored of Velasquez than with any other master, not even excepting Titian, whose greatness is pre-eminent in the museum of the Prado. The English painters, as well as our own, have a fondness for a pearly freshness of color and a free and broad execution, and these are chief traits in the style of Velasquez. Wilkie seemed to think this sympathy and resemblance of treatment in some English artists was unconscious or accidental. But if we remember that it began with Reynolds and passed from him to Gainsborough and Raeburn, and recall the almost forgotten fact that, of the two pictures which Reynolds copied in Rome, one was the portrait of Innocent X, by Velasquez, we shall account in a measure for the partiality of the English school and of Stuart influencing our own. There is a replica of that fine portrait of Innocent X, with some variations, in the collection of Lord Bute, recently exhibited in the Kensall Green Museum. The head of the Pope is alive, keenly expressive, modeled with force, fresh in color with the ruddy tints of a choleric temper, and painted with wonderful resolution and dexterity. One such picture was enough to electrify an ardent young man like Reynolds and revolutionize a school.

"The Surrender of Breda," sometimes called "The Lancers," is certainly one of the noblest and most satisfactory historical compositions of that period, or indeed of any time. The calm submission to the fate of war on the part of the officer yielding the keys, blended with a certain manly courage, and the courtesy and soldierly dignity of the conquering general, are admirably expressed. The surrounding groups are well arranged, the portrait-like individuality of character sharply preserved. The general color is fresh and pearly but not cold, and the handling firm

and spirited but without the show of excessive freedom and the fiery dash in some of the later works. This, and the equestrian portrait of Philip IV, belong to the middle period—after his visit to Italy—and are, in the judgment of many, his most perfect works, having force and richness of general hue, refined by a silvery vein which runs through all parts, the expression being alive and truthful, and the execution dexterous and decided, though less dashing than that of his last style. "The Cæsar and Menippas," two full length portraits of odd characters, are fine examples of his last style; being exceedingly broad and simple, painted with an audacious freedom of hand, and reveal the experienced eye which seized all the essential traits, rejecting needless details.

"The Spinners," the great work of this period, is a fascinating picture to the student. The light floats through every part—a silvery grey predominates—the pencil seems to have moved with inspired facility, and the lights and shadows to have fallen with the broad simplicity of nature. It is a large and splendid sketch by a master hand guided by the accumulated skill of a life-time. Let it be remembered, however, that this power was the result of many years of severe study, of laborious practice, of much reflection and philosophy. Velasquez's early works are elaborate, sometimes rigid, and are modeled with extreme care and solidity. "The Adoration of the Magi" is an example. In his youth he worked with conscientious fidelity, passed through a school of severe discipline, and, after many years of intense devotion to his art, arrived legitimately at that power and facility, the fruit of long experience, which enabled him to dash his ideas on the canvas with such ease and certainty.

After reveling in these enticements of Velasquez, intoxicated by a racy spirit which is as sparkling and exhilarating as champagne, we gradually get back to our sober senses and begin to crave the serious and penetrating spirit of Titian. In him we find a deep-seated and exhaustless enthusiasm, tempered by reflection and seeking for the greatest and most subtle truths. As you study him more and more, the depth of his vision gradually absorbs your mind. His portraits breathe and think. They are instinct with the personal life of the men, and hold you with the mysterious spell of their presence. You linger before his Venus, captivated by an indefinable charm, which is more than that of flesh and blood—a certain pearly warmth and sweetly refined, yet palpitating, glow, an evanescent flow of light over beautiful forms, which seem the very essence of truth, and yet elude your pursuit like a vision. But some account of the works of this great master to be seen in the gallery of the Prado must be reserved for another occasion.

D. H.

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New art rooms are to be opened in Chicago, in a short time, which are to be known as "The Artists' Union Galleries." They are to be located at 215 Wabash avenue. "The Artists' Union Galleries" are not at all to be owned or managed by artists, but by a firm of art dealers, just as are the galleries of the "American Art Association," of this city. Both these designations are misleading, to a certain degree, and are unfortunate. The new Chicago galleries will be opened July 1st, with 150 paintings in oil and water color. Mr. Wendell Stanton Howard will have the management of the galleries.